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After the bitter words of St. Peter, comes the gentle passage wherein the flowers are gathered

To strew the laureate hearse where Lycid lies.¹⁵

Then we have the transition,

For so to interpose a little ease,
Let our frail thoughts dally with false surmise—

This makes one think of a similar transition in the *Ruines of Time* (ll. 159 ff.):

"Yet it is comfort in great languishment,
To be bemoaned with compassion kinde,
And mitigates the anguish of the minde."

Now we are ready for the last *motif* of *Lycidas*:

Weep no more, woeful shepherds, weep no more,¹⁶
For Lycidas, your sorrow, is not dead,
Sunk though he be beneath the watery floor;

So Lycidas sunk low, but mounted high,
Through the dear might of Him that walked the
waves,
Where, other groves and other streams along,
With nectar pure his oozy locks he laves,¹⁷
And hears the unexpressive nuptial song,
In the blest kingdoms meek of joy and love.
There entertain him all the Saints above,

¹⁵ Compare, in the *Envoy*,

"And with last duties of this broken verse,
Broken with sighes, to decke thy sable herse."

I might add in regard to the flower-passage (which many editors find to resemble a stanza in Spenser's fourth Eclogue of the *Sh. Cal.*) that if the resemblance is admitted, Milton is indirectly indebted to Clément Marot (Eclogue *De Madame Loyse*, ll. 229 ff.) after whom Spenser had modeled the lines in question. The trick, however, is a constantly recurrent one in pastoral and elegiac poetry. See Herford's ed. of *Shep. Cal.*, note p. 121.

¹⁶ Cf. Marot, in his Eclogue, *De Madame Loyse* (1531):

"Non, taisez-vous, c'est assez deploré;
Elle est aux Champs Elysiens receue?" etc.

which Spenser imitates in his November eclogue, (Herford's note, p. 187—*Shep. Cal.*). Also the undersong, which changes from

"Chantez mes vers, chantez duel ordonné" (l. 93),
to

"Cesseez, mes vers, cessez icy vos plainets." (l. 260.)

¹⁷ Cf. *Ruines of Time* (ll. 398 ff.):

"But with the gods, for former virtues meede,
On nectar and ambrosia do feed,"
and note ll. 195 ff. of the November eclogue.

In solemn troops and sweet societies,
That sing, and singing in their glory move,
And wipe the tears forever from his eyes.

Let us see how Spenser handles, in a similar way, a slightly different conception:

"But now more happie thou, and wretched wee,
Which want the wonted sweetnes of thy voice,
Whiles thou now in Elisian fields so free,
With Orpheus¹⁸ and with Linus, and the choice
Of all that ever did in rimes rejoyce,
Conversest, and doost heare their heavenlie layes,
And they heare thine, and thine doo better praise.
So there thou livest, singing evermore,
And here thou livest, being ever song
Of us, which living loved thee afore,
And now thee worship, mongst that blessed throng
Of heavenlie poets and heroes strong" (ll. 330 ff.).

In closing, I wish to repeat that I have not drawn the comparisons in the belief that Spenser's poem is the source of the annotated passages in *Lycidas*. On this question, it is best to maintain a discreet silence. I am in hopes, however, that the citations from the *Ruines of Time* will be found interesting elaborations by Spenser on themes that the great elegist of a later day touched upon with brief and pithy, but immortal words.

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A RABBINICAL LEGEND IN THE CAVALLERO CIFAR

Professor C. Carroll Marden has called my attention to the following passage in a fourteenth century Spanish work of fiction, the *Historia del Cavallero Cifar*,¹ as containing a curious addition to the Biblical narrative of the deluge:

¹⁸ Orpheus is a favorite theme with both poets. Cf. Milton's passage on Orpheus (ll. 58 ff.) with

"for pitie of the sad wayment,
Which Orpheus for Euridyce did make" (*R. of Time*, ll. 380-1).

¹ Ed. Michelant, *Bibliothek des litterarischen Vereins in Stuttgart*, vol. cxii (Tübingen, 1872), p. 34. Obviously necessary corrections have been made in Michelant's text.

"Dios . . . partiolos en setenta lenguajes: los treynta e seys lenguajes en el linaje de Jafet, e los diez e ocho en el linaje de Sem, e los seze en el lenguaje de Cam, fijos de Noe; e este lenguaje de Cam, fijo de Noe, ovo la menor parte de todos estos lenguajes por la maldicion que le dio su padre en lo tenporal, por que le erro en dos manerras: la primera, porque yogo con su muger en el arca, onde ovo un fijo que le dixieron Cus, cuyo fijo fue . . . Ninbrot; e fue maldicho entonce Cam en los bienes. E otrosy dizen los Judios que fue maldito este Cam, porque yogo con la cadilla en el arca. E la maldicion fue esta, que quantas vagadas yoguiese el can con la cadilla, que fuesen ligados, pero los Christianos dezimos que non es verdad: ca de natura lo han los canes, desde que formo Dios el mundo e todas las otras cosas. E el otro yerro que fizo Cam [fue], quando se embriago su padre, e lo descubrio, faziendo escarnio del."

The ultimate source of the statements about the first offence committed by Ham against his father is to be found in a Rabbinical story found in the Babylonian Talmud (*Sanhedrin*, 108b). After referring to the well-known idea, based upon Genesis, vi, 18, and viii, 16, that sexual intercourse was forbidden in the ark,² the text goes on to make the following remark, which, guided by a famous observation of Boileau's, I give in Latin: "Tres coierunt in arca et omnes puniti sunt, videlicet, canis, corvus, et Cham; canis ligatur (in coeundo), corvus sputit [semen ore suo in os uxoris], et Cham punitus est cute [quod Cus ex eo natus est]."³

²This notion is found, e. g., in the *Mistère du Vieil Testament*. The editor of the latter, Baron James de Rothschild, or rather his informant, Chief Rabbi Zadoc Kahn, cites (vol. I, p. lxxx) only the eighth-century *Pirke de R. Eliezer* as the Rabbinical source of the idea, though it is found in the passage cited from the Babylonian Talmud (which is at least two hundred years older than the *Pirke de R. Eliezer*), and is there attributed to R. Johanan, who died in 279.

³The passages given in brackets are extracts from the commentary of Rashi (1040-1105). Another version of the Rabbinical story (translated in Levy, *Neuhebräisches und chaldäisches Wörterbuch*, iv. [Leipsic, 1889], s. v. *paham*, and referred to as found in the Palestinian Talmud, *Ta'an I*, ad finem, 64d) terminates thus: "Cham (Aethiopien) kam daher geschwärzt heraus, der Hund kam als bekannt durch seine Geilheit, der Rabe kam als

It will be seen that the author of the *Cavallero Cifar*, or his source, has confused the statements about Ham and the dog. A friendly critic suggests that the resemblance in Spanish between *Cam* and *can* may have aided in bringing about the confusion.

From the context in which the story appears it would seem that the Talmudic legend was derived by the author of the *Cifar* from a written source, presumably in Latin, rather than from an oral communication from some one familiar with the tractate *Sanhedrin*. I have been unable to discover any such Latin source; writers like St. Jerome and Petrus Comestor, whose works contain considerable Rabbinical material, do not seem to mention the legend. The text of Nicolaus de Lyra's commentary on Genesis is not accessible, and could hardly throw much light on the question, as it is contemporaneous with the *Cifar*.⁴ It may be that, as in the case of other mediæval echoes of Rabbinical traditions,⁵ we should assume the existence of an intermediary work by an author familiar with Jewish literature. Perhaps we shall have to wait for the explanation of the matter until more of the unpublished Latin exegetical works of the thirteenth and fourteenth centuries have seen the light.⁶

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abweichend von allen Geschöpfen (wegen seiner Schwärze) heraus." In the Midrash (*Genesis Rabba*, xxxvi, ad finem) a similar legend occurs, the statement about the raven, however, being omitted.

⁴Lyra died in 1340, and the *Cifar* was written in the first half of the fourteenth century. On the date of the *Cifar* cf. Professor Charles Philip Wagner's useful dissertation, *The Sources of El Cavallero Cifar*, *Revue hispanique*, X, 11. Professor Wagner does not deal with the legend discussed in this note.

⁵Cf. Professor G. L. Hamilton's very learned article, *La Source d'un épisode de Baudouin de Sebourg*, *Zeitschrift für romanische Philologie*, xxxvi, 143.

⁶Cf. Herzog, *Sitzungsberichte der Wiener Akademie*, Phil.-hist. Klasse, cxlii, vi, 7. For assistance in connection with the preceding note I am indebted to Professor W. A. Oldfather, of the University of Illinois, and to Professor G. Deutsch, of the Hebrew Union College, Cincinnati, O.